[P. vi]

PHONETIC KEY

●104

a, e, i, o, u as in Spanish

ɛ as in met

ɨ as in it

ɔ as in off

ü as in German für

ö as in German könig

ə the obscure vowel of about or idea

ai as the vowel sound of eye

ei as the vowel sound of hay

oi as the vowel sound of boy

iu as the vowel sound of you

g as in gig

ˀ superior vowel, whispered

j as in jig

ñ as in sing (nasalization)

š as in share

č as in church

ṭ postalveolar or palatal placement

x deep or gutteral aspiration

h simple aspiration as in hand

ˀ glottal stop

· raised period, protraction of a vowel sound

´ accented syllable

[p.142 e]

PHONETIC KEY

●104

a, e, i, o, u	as in Spanish
ɛ	as in met
ɪ	as in it
ɔ	as in off
ü	as in German für
ö	as in German schön
ə	the obscure vowel of about or idea
ai	as the vowel sound of eye
ei	as the vowel sound of hay
oi	as the vowel sound of boy
iu	as the vowel sound of you
˙	raised vowel, whispered
g	as in gig
j	as in jig
ň	as in sing
š	as in share
č	as in church
r̥	trilled r
ṭ	postalveolar or palatal placement
x	deep or gutteral aspiration
h	simple aspiration, as in hand
'	glottal stop
·	raised period, protraction of a vowel sound
´	accented syllable

6: Gayton E-5 (1925-1928) 1930
NS29 Yokuts NS29

121 considerable knowledge of the customs of neighboring tribes as well as his own. The tribal affiliations, names, and approximate age of contributing informants are given in the appendix.

128 Statements in this paper concerning Yokuts and Western Mono culture for which no references are given are from the author's field notes. The original data not appearing here will eventually be published as an ethnographic account.

Much of the material herein presented is in the form of anecdotes or direct statements made by informants. For the sake of clarity these have been converted into the third person with necessary revisions of grammatical construction, and substitution of suitable synonyms for colloquial words or phrases. Certain original words and phrases which seemed particularly significant have been retained, and always appear in quotation marks. The Spanish word fandango is used in south central California for any dance, ceremonial, or celebration, whether religious or profane, and is used herein in the same [192] sense. The only native term which has been retained throughout is winatum, the name for an official whose duties comprise more than those included in the nearest English equivalents, messenger or henchman. The Western Mono title for this official is natinab. To avoid confusion winatum has been used in Western Mono accounts as well, for the office is identical in every respect in the political organization of both linguistic stocks.

The names of tribes have been given the same spelling as in plate 47 of Kroeber's Handbook, with the exception of Balwisha, which appears here as Patwisha. The occurrence of (Y) or (WM) after a tribal name or word indicates Yokuts or Western Mono linguistic adhesion. Names of individuals and of localities have been rendered in a simple phonetic transcription approximating native sounds. 104 The phonetic values of letters used in native words are:

a: as in English father	au: as in English cow
e: as in English fate	oi: as in English toy
ĕ: as in English met	c: as in English shout
i: as in English pique	ñ: as in English sang
ĭ: as in English pin	tc: as in English change
o: as in English note	ṭ: alveolar t, approximating the tr of English trip
u: as in English rule	': glottal stop
ai: as in English thy	

Other letters have sounds as in English.

NOTES

(1) Sung by Josie Atwell and Sadie Barrios. See Song #2. [115]

(2) In the transcriptions of the song texts I have followed Professor Kroeber's orthography whenever possible. The Yaohi vowels are quite complicated phonetically and in the songs there appears to be a greater amount of free variation than exists in speech. For instance, a high-front vowel is in free variation with a middle front vowel in one of the songs, while these are phonemically different elsewhere. The English glosses for the songs were obtained from informants whose English was sometimes faulty, and they should therefore not be considered as definitive. [115]

ɛ= lower-mid-front unrounded vowel
ö higher-mid-rounded front vowel
ə higher-mid unrounded back vowel

There are, in addition, the high and lower-high front unrounded vowels i and I, and the lower-mid back rounded vowel which is written "aw" and, last, the lower-mid unrounded back vowel which occurs in "cut". Typewritten "?" indicates a glottal stop.

(3) The song and the story were given by Leon Manuel who is Sapagay's grandson. Sapagay is mentioned in Gayton's ethnography of the Yokuts on page 35. [115]

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[p.4-A]

LINGUISTIC ASPECTS OF YOKUTS STYLE

121 To the extent that language is a medium for communicating ideas and for recording experience, appropriate equivalents in one language can always be supplied for those of another.[3] On this colorless level a language has no style; it is merely what a dictionary implies it is--a bundle of lexical units for referring to things and events and relations, an instrument for conveying the brute content of experience.

000 But we are intuitively aware that our own native tongue, at least, is more than a group of speech symbols for referring to chairs and tables. We know, for instance, that there are a number of ways of saying essentially the same thing, that similar notions can be expressed by different stylistic uses of the language. Our intimate association with our native mode of expression has made us so acutely sensitive to these minute differences of style that we can frequently identify speakers or writers by the manner in which they draw upon the resources of the language. But our ability to make such fine discriminations within one language medium carries with it the seeds of an illusion, for inevitably we get the feeling that there is no limit to the potential variations of style in our language. And we are encouraged in this illusion by literary artists, whose task it is to convince us that they are working with a perfectly flexible medium that can be molded to any desired shape.

121 The process of translation helps to correct such illusions. In translating we come to the unhappy realization that each language, instead of shaping itself to our will, governs and directs the trend of our expression. We are sharply reminded that languages have an inner resistance. Their materials are already shaped into a system of formal and conceptual patterns. Within the patterns of a language other than our own, we are forced to make uncongenial distinctions and to ignore other distinctions that seem
193 imperative to us. In Yokuts, for example, it is necessary to discriminate in all tenses an event

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●104 194 [3] Phonetic key.--i, as in English beet; e, as in English bet; a, as in German Mann; o, as in French note; u, as in English boot; '(as i', e', etc.) indicates that the vowel is long; p, t, k, aspirated surds, as in English pill, till, kill; b, d, g, unaspirated surds, as in French pas, tas, cas; p̣, ṭ, ḳ, like b, d, g, but with simultaneous glottal release; ', glottal stop; . (as ṭ, ṣ, etc.) indicates that the consonant is articulated with the tip of the tongue against the alveoler ridge, somewhat farther back along the palate than the articulation for English t, s, etc. Other phonetic symbols can be read with their English value.